THE FLYLEAF

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A MUSIC ROOM MATINEE

May 1, 1966

An appropriate gesture to May Day, the fourth annual Music Room Matinee took place in the Fondren Library on Sunday afternoon, May 1, 1966. A special feature of the program was the presentation of awards for the Personal Library Contest. Sponsored by Friends of the Fondren Library, the contest is intended to stimulate student interest in personal book collecting. Response has been gratifying since the beginning of the contest four years ago. Awards for the 1965-1966 season were given to the following students:

First Prize: $40.00. Davis Phillips, sophomore, Baker College, for a collection concerned with the problem: What Is the Relation between Language and Thought?

Second Prize: $25.00. William P. Kennedy, senior, Wiess College, for a collection on certain aspects of American history since the Civil War.

Third Prize: $10.00. Russell Meier, senior, Wiess College, for a collection in Electrical Engineering, Related Physical Sciences, and Pure and Applied Mathematics.

Those Friends who attended the Matinee enjoyed a most delightful musical program. The program notes, containing lyrics to a number of the songs, are presented on the following pages.

NINE CENTURIES OF BRITISH SONG

All the songs on this program are by British poets and British composers, and in most instances the words and music are contemporaneous. They illustrate a variety of forms, methods of performance, and approaches to the problem of making song out of words and music.

Crist and Sainte Marie (12th century) Words and music by St. Godric

Godric the hermit had a vision of his dead sister in heaven flanked by angels. This is the song they were supposed to have sung: "Christ and St. Mary carried me on a footstool, so that I did not tread on this earth with my bare foot."

Sumer is icumen in (13th or 14th century) Anon.

This delightful piece is a complex canon. If the words are obscured by the number of parts, it should be remembered that most early part songs were intended for convivial singing rather than for performance before an audience. The words describe the coming of summer as announced by the song of the cuckoo, the flowering of the meadows and woods, and the activity of lamb and ewe, calf and cow, bullock and buck.

Angelus ad Virginem (14th century) Anon.

Chaucer says of "hende" Nicholas in the Millers's Tale that

> he made a-nightes melodye,
> So swetely that al the chamber rang,
> And Angelus ad Virginem he sang.

A contemporary English paraphrase reads:

Gabriel, fram Hevene King
Sent to the maide swete,
Broughte hire blisful tiding,
And faire he gan hire grete:
Hail, be thu, full of grace aright,
For Godes sone, this Hevene light,
For mannes loven
Will man becomen,
And taken
Flesh of the maiden bright,
Mankind free for to maken
Of sinne and Devles might.

The Agincourt Carol (15th century) Anon.
The carol is a distinct form, consisting of an initial burden and stanzas followed by a burden; the subject matter need not concern Christmas. This carol celebrates one of the famous victories of Henry V.

Owre kynge went forth to Normandy
With grace and myght of chyvalry;
Ther God for hym wrought mervelusly;
Wherfore Englonde may calle and cry,
Deo gracias.

"England, give thanks to God for your victory."

O my heart (early 16th century) Music by Henry VIII
This is a "three-men's" or "free men's" song.

O my heart and O my heart,
my heart it is so sore,
sens I must nedys from my love depart
and know no cause wherefore.

April is in my mistress' face (late 16th century)
Music by Thomas Morley

The madrigal was imported from Italy but thoroughly naturalized by composers such as Morley, John Wilbye, and Thomas Weelkes.

April is in my mistress' face,
And July in her eyes hath place,
Within her bosom is September,
But in her heart a cold December.

From silent night (early 17th century) Music by John Dowland

Dowland was one of the great masters of the air, usually accompanied by the lute, but here enriched with viols. The words come from a longer poem supposedly written by the repentant Earl of Essex before his execution.

From silent night, true register of moans;
From saddest soul, consumed with deepest sins;
From heart quite rent with sighs and heavy groans
My wailing Muse her woeful work begins,
And to the world brings tunes of sad despair,
Sounding naught else but sorrow, grief and care.

Dido's Farewell (late 17th century) Music by Henry Purcell; words by Nahum Tate

Purcell's Dido and Aeneas was one of the earliest true operas in English. Dido, after Aeneas has deserted her, stabs herself and sings this farewell to her sister as she is dying.

The roast beef of old England (18th century) Music Richard Leveridge; words by Henry Fielding
The words of this song are appropriate to the author of Tom Jones.

When mighty roast beef was the Englishman's food,
It ennobled our hearts and enriched our blood;
Our soldiers were brave and our courtiers were good.
Oh, the roast beef of old England, and oh, for old England's roast beef!

A Round (18th century) Anon.
This is one of a number of lively seventeenth- and eighteenth-century rounds from Appollonian Harmony (1790).

Scots, wha hae wi' Wallace bled (late 18th century) Words by Robert Burns
The poem is subtitled "Robert Bruce's Address to his Army before the Battle of Bannockburn." Burns had been told that the old tune to which he fit these words was used as a march by Bruce's troops. The battle, which took place in 1314, was a great victory for the Scots.

Scots, wha hae wi' Wallace bled,
Scots, wham Bruce has aften led,
Welcome to your gory bed,
Or to victorie!

Oh, breathe not his name! (early 19th century) Words by Thomas Moore

Robert Emmet was hanged in 1803 for leading a rebellion in Dublin against the English. "Let no man write my epitaph," he said in his last speech; "let my tomb remain uninscribed till other times and other men shall learn to do justice to my memory."

Oh breathe not his name! let it sleep in the shade,
Where cold and unhonour'd his relics are laid;
Sad, silent, and dark be the tears that we shed,
As the night-dew that falls on the grass o'er his head.

It's clear that medieval art (late 19th century) Words by W. S. Gilbert; music by Sir Arthur Sullivan

Patience is a spoof on the aestheticism of Oscar Wilde and A. C. Swinburne. The characters who sing this trio (soldiers of the Queen) have lost their ladies to the counterparts of Wilde and Swinburne, and are awkwardly trying to learn the aesthetic attitudes in order to win them back.

Two songs from On Wenlock Edge (20th century) Words by A. E. Housman; music by R. Vaughan Williams.

I

From far, from eve and morning
And yon twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now--for a breath I tarry
Nor yet disperse apart--
Take my hand quick and tell me.
What have you in your heart.

Speak now, and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarters
I take my endless way.

II

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well I did behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

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Stephen Baker, bass
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